



DUSTIN FARNUM

In "The Squaw Man" at the Salt Lake Theatre Sept. 24, 25, 26, with a Matinee Saturday.

pany, who offer their latest one-act comedy entitled, "Tom and Jerry." Every Orpheum program must have an acrobatic act in order to make it well balanced, and next week Coyne and Tintin promise to satisfy every demand in that direction.

"A Kind Hearted Gentleman" and the "Sleeping Beauty," a hand colored French subject, will be the two subjects introduced by the kinodrome.

The final week of the Grand Stock company will be marked by a production of the famous play "Under Two Flags," once rendered here by Blanche Bates. Miss Keating will of course have the part of Cigarette, and Mr. Jossey will be seen in the role of the exiled British soldier, Bertie Cecil. The management announce that they will produce "Under Two Flags" with all the thrills, including the dash that Cigarette makes on a big black horse, up the mountain side, arriving, after her mad ride, in time to save her lover and receive in her body the bullets intended for him.

Following the close of the company's engagement next week, the house will return to its thrilling and sensational melodrama, which Manager Cox seems to find is after all more wanted by their patrons than the milder form of amusement which the present company has been providing.

At the New Lyric, next week's bill, opening this afternoon, will introduce a decided novelty in a new production of Gilbert and Sullivan's "Mikado." The singing and acting of forty players will be pictured. Next week, some time, the managers will give a special matinee in honor of the performers in the Fall Carnival, especially those who have participated in "The Mikado." Two acts of this opera will be given for their delectation. Other features of the week will be Sadie Hurley, in a sketch entitled "A Sidewalk Conversation."

THEATER GOSSIP

McIntyre and Heath have opened their season in vaudeville. They will remain on the road until Klaw & Erlanger have prepared for these clever comedians a big musical comedy by H. A. Du Souchet, entitled "The Steeplechasers."

Mme. Modjeska's "Memories and Impressions" will be published in two volumes. The first deals with her life in Poland and will embrace recollections of Paderewski, the De Reszkes, Sienkiewicz and other notabilities. In the second she will treat of her American tour.

Another Triumph for Barrie.

LONDON, Sept. 9.—J. M. Barrie has now revealed the secret of "What Every Woman Knows." Evidently what every woman knows is—BETTER. At any rate, Maggie, the heroine of the play, knew better than John Shand, her husband. It was a great moment when John, the strong man, discovered that she knew better than he; and a still greater moment when he discovered that she had

known all along that she knew better, and had been trying, from love and loyalty and canny "Scottishness," to conceal from him that it was she who had been steering him, like a pawky little chauffeur at the wheel of a 120-h.p. motor-car, then it was that John, for the first time, grasped the humor of the situation. Whereupon Maggie divulged to him the fact that it was not from the wish to make him a fool that she had been steering him, but from a first womanly love—but from his first womanly love. And then the final curtain came down to such hearty roars of applause as are rarely extracted from a reserved and cautious first-night audience in London.

Everybody was at the Duke of York's theater to see the play, and Edna May in the first box to Winston Churchill and his brilliant mother and his bride-to-be in the third box, for it was in "The author's house" ("Peter Pan," one of the greatest successes of the modern theater, and of "Josephine," one of its most amazing failures, was given to give us something extraordinary.

It is quite exciting to go to a Barrie first-night, for you never can be sure until the very last moment that the author will not twiddle his fingers deviously to indicate that he is having fun all by himself at the expense of the audience. But there was no drawing back to the author's success of "What Every Woman Knows." It was the kind of success that can be made only by a man who can also make egregious failures without being aware of it till someone tells him.

It would be impossible to tell the plot of the play without giving a false impression, for the story is a minor matter. In the first act John Shand, an uncouth Scotch railway porter, is caught by Maggie's father and brothers breaking into their house to steal learning from their books. They agree not only to let him go free but to pay his way through college and start him in life if he will pledge himself to wed Maggie six years after

ward—for Maggie, being thought to be without charm, has reached the mature age of 27 without finding a husband. In the second act, just as the six years are up John is elected to parliament and marries Maggie who has been helping him along all the time. In the third act, he has risen high, but is going to spoil it all by eloping with a titled lady. In the last act little Maggie is triumphant through the familiar device of causing the lovers to see too much of each other. But what is the humor, character and sentiment are strung on this slender thread. It has been many a day since London has seen a play so altogether delightful as "What Every Woman Knows." The thanks are due almost as much to Hilda Trevelyan, the Magdalen of the piece, and to Gerald Du Maurier, the John Shand, as to the author himself. It was a great moment for little Miss Trevelyan, who hasn't had such a chance before since she became famous in a night as the original Wendy in "Peter Pan." One was almost sorry for her as the curtain rose on her again and again, for she so evidently wanted to rush off to her dressing room and have a good cry for sheer joy.

W. J. Locke has something of the Barrie touch, too, in some of his work, but his novel "Idols" with a dramatization of which by Roy Tomlinson Miss Evelyn Millard began her career this week as a manager of the Garrick, is an early work, and nothing if not melodramatic. Would a charming woman, in love with her husband, publicly declare herself to be another man's mistress in order to save the other man from a charge of murder, and thus pay the other man for having once saved her husband's life? It is so hard to swallow that it hurts what is in many respects a strong, well-made play.

In any other hands than those of so talented an actor as Forbes Robertson, the character of the re-incarnated Christ in Jerome K. Jerome's new play "The Passing of the Third Floor Back" at the St. James' theater would have been doomed to failure. Indeed, I know as a matter of fact that Charles Froham would have produced the play years ago—it was written many months before the production of Rann Kennedy's, "The Servant in the House," which evolves from much the same idea—had the American manager and Jerome been able to agree upon an actor suited to the part. No matter how sincerely and cleverly the character may be drawn by the author, it is overplayed, if it is played with a lack of sympathy and forcefulness or without the exactly proper measure of restraint, it is bound to be repellent and arouse a spirit of hostility in the audience.

Forbes Robertson with his fine genius and high ideals of his art would find it difficult to approach such a part with anything but reverence. It is his as to many of us the question of making up into a facial image of Christ was out of the question and in Jerome's play he has contented himself with adding a little while to his heavy mass of hair. The play is in three parts—a prologue, a play and an epilogue. In the prologue we see a very fine crew of scoundrels, male and female, gathered together in a London boarding house. There is an old skink of a proprietress, a scheming Jew, a young miss with the loosest of morals, her tempter, and a traveling husband and wife. In justice to the average London boardinghouse it must be said that this is quite an exceptional gathering of "undesirables" to find under one roof, and it is very exactly a case of exaggeration on the part of the humor-

ist-dramatist. Into this den of unrighteousness comes—in the play—the Spirit of Christ working through the new lodger in the little room on the third floor back and on each of the sinners in turn he works his magic. The Jew becomes an honest man, the proprietress a model landlady, the girl, a good, true woman, her father and mother a reconciled couple and they lived happily-ever-afterwards.

The play gives little, if any, opportunity for strong acting. Jerome with the talent of the writer upon him has sacrificed dramatic possibilities to give us a series of character drawings excellent in their way but apt to prove wearisome to the average playgoer.

Two Trains Saltair Daily.

MRS. ADAMS' STUDIO ATTRACTS NEW YORK ATTENTION.

In the New York Dramatic Mirror, Ada Patterson has the following paragraph regarding an institution lately inaugurated in Salt Lake:

Mrs. Anna Adams is proving once again that while some actresses merely salute the stage and pass on, and others are wedded to it, but only for a time, there are others who are wedded to it that there is a lifelong marriage with it.

In Salt Lake City, where she was born, where her daughter, Maude Adams, was born, and where Mrs. Adams made her debut on the stage, Mrs. Adams has opened a dramatic studio.

"I have a class of lovely young girls and they are making splendid progress. I enjoy teaching, but not so well as actually being on the stage," is Mrs. Adams' report of progress. "But I shall enjoy it for a year or until, an engagement that pleases me offers."

It has been a long time since Mrs. Adams has felt the pinch of necessity, not since those first engagements in New York, when Mrs. Adams, to keep Maude from catching cold, impersonated her and herself took the plunge into a tank of cold water on the stage to fulfill the inexorable demands of the playgoers, and in a degree by the new ones, fulfilled well her mission in giving to the stage a beloved and successful star, but Mrs. Adams' view is quite different. She holds that no home and no family were ever large enough to circumscribe a clever woman's activities. The modest spirit of the stage stills in her. She hears the call, first called to a whisper, but growing into a loud demand, of the player's life, and then we

hear of her as general understudy for some company. This by wish of her daughter, who says, "I don't want mamma to work hard or travel." Occasionally, regular member of a cast. The last time it was seen was 18 months ago when she played Mrs. Jinks in Captain Jinks.

There was a rush of stage struck girls of Zion to the studio from the hour it was opened. To be instructed by "Maude Adams' mother" seemed to them the open sesame to stardom for themselves. But Mrs. Adams has other and more individual claims. She is an admirable reader, one of the best on the stage. She has played everything in Hamlet except the title role, and has given perfect readings of that, and the late Mrs. P. M. Bates, mother of Blanche Bates, were contemporaries in the days of barnstorming and wardrobe baskets in California, a good school, as their brilliant daughters' subsequent careers attest.

HALF FARE EXCURSIONS.

For Conference, Elstadded and State Fair, Via D. & R. G. R. R.

One single fare for the round trip from all points in Utah. From Ogden, Silver City, Bingham and all intermediate points tickets will be sold Sept. 30th to Oct. 10th, limit Oct. 15th. All other points except Cisco, Sept. 29th to Oct. 9th, limit 15th.

CRESCENT THEATRE. 245 SOUTH MAIN STREET. "Moving Pictures that go some."

"THE GIRL AND THE OUTLAW!" (Sad outcome of a pretty girl's love for a brute.)

Monday Morning in a Coney Island Police Court.

(See Scrappy Rosenberg and Issy McManus for three of the warms rounds in the history of any court.)

We show no picture that he ever before been shown in Salt Lake City.

"IT'S BUSINESS!" 10c and 5c.

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Bargain Matinees Wednesday and Saturday. 2:30 p. m.

ONE WEEK STARTING SEPTEMBER 20TH

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Presenting an Entirely New Dramatization of Ouida's Celebrated Story.

UNDER TWO FLAGS!

MISS KEATING as "CIGARETTE." Nights, 25, 50 and 75 cents. Matinees, 15 and 25 cents.

NEXT WEEK—The Melo-Dramatic Sensation, "THE COWBOY RANGER!"

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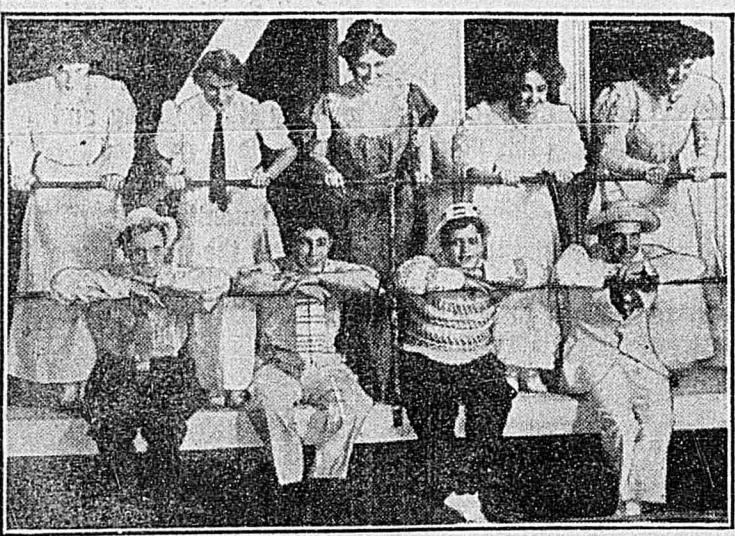
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JESSE L. LASKY'S "A NIGHT ON A HOUSE BOAT CO."

All Next Week at the Orpheum.

SALT LAKE THEATRE

THREE NIGHTS (Matinee Wednesday) SEPT. 21

J. M. WELCH AM. CO., Inc., Present JOE WEBER'S EXTRAORDINARY CIRCLE MUSICAL PLAY WITH THE GERMAN OF QUALITY IN

MAC PHELPS, MAZIE TRUMBULL, MAUDE LEROY, W. H. (BILL) MACK, TOM MURRAY, HARRY SHUNK, WELLINGTON CROSS, JOSEPHINE CROSS

DIRECT FROM ITS BROADWAY TRIUMPH WITH 60 METROPOLITAN PLAYERS—60, INCLUDING

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